

LET THE MUSIC PLAY YOU



When you've played a tune enough times, you don't have to think about the notes any more. You can devote all your attention to blending with the other cats on stage – tone, phrasing, dynamics, the pocket... Sometimes there's even a thing where the band is extra hooked-up: many players but one sound and the music seems to have a will of its own. Then you just gotta get out the way and Let The Music Play You!

HEY! If you dig what we do, join our Song-of-the-Month club, [Good Music For You](#).

Thanks for picking up our latest CD, *Let The Music Play You*, a compilation of tracks from our Song-of-the-Month club. For more info about each song, scroll down....

1) Boki 13 – Released February 1, 2017



For our third annual Mardi Gras drop, we bring you a favorite of the Panorama Brass Band that, when the low brass and drums strike up the intro vamp, always sets the crowd to rocking.

“Boki 13”, brought in by tenor horn man Don Godwin, is another from the legendary Ash Wednesday 2013 session at Piety Street Studios where the band, tired but tight after a hectic Carnival parade schedule, threw this one down in one take. It features a reggae-style back beat with quasi-hip hop swung 16th notes, some Q and A between the lead horns and a smoking trombone solo followed by a drum break.

Don, living in New York City at the time, also used to play with Zlatne Uste Brass Band (“Golden Lips”) who specialize in music from the Balkan nations of southeastern Europe, especially that of the Roma people of Southern Serbia and Macedonia. ZU goes to Serbia every year for the Guča Trumpet Festival to compete and to learn from bands native to the region. On one such trip, in 2010, they travelled down south to the city of Vranje (pron “Vronya”) and learned this tune from members of the Dejan Avdic Orchestra.

The title refers to a sensational Macedonian drag queen and entertainment personality, Boki 13. We admire him (his choice of pronoun) for his determination to be fully himself at all times no matter what the political climate and claim the same for ourselves and all people. This one in particular goes out as a celebration of non-conformists everywhere and anybody, whether considered “normal” or something else, who has ever had to take a stand for who they are.

Recorded February 13th, 2013 @ Piety Street Studios, New Orleans, LA.

Ben Schenck – Clarinet

Aurora Nealand – Alto Saxophone

Dan Oestreicher – Baritone Saxophone

Jack Pritchett – Trumpet

JR Hankins – Trumpet
Patrick Farrell – Alto Horn
John Gerken – Tenor Horn
Don Godwin – Tenor Horn
Charlie Halloran – Trombone
Jon Gross – Sousaphone
Boyanna Trayanova – Snare Drum
Richie Barshay – Bass Drum

Produced by Don Godwin and Ben Schenck
Music Trad / PD, arranged by Don Godwin
Session engineered by Wesley Fontenot at Piety Street Studios
Mixed and Mastered by Lu Rojas at Oak Street Recording, New Orleans, LA
Graphic design by Ben Schenck
Cover photos by Unknown
Super special thanks to Mark Bingham for wonderful food and beautiful vibes during the recording session.

2) Joshua Yaakov – Released March 1, 2017



Friends, Panorama appears to have survived another Mardi Gras in New Orleans (although it's still too soon to say for sure). It was a fun, raucous 17 day ramble, ecstatic at times, stressful at times, through a physically and psychically demanding parade and gig schedule. Now it's over and today is Ash Wednesday, marking the beginning of a welcome period of purification, introspection and quiet being. What better way to welcome in the Lenten season, sacred in the Catholic tradition, than with a lovely Hassidic melody?

“Joshua Yaakov,” from the pen of Hassidic clarinetist Andy Statman, is a tune which, according to Panorama bass man Mark Rubin, sings of “an intense yearning for spiritual union with the creator.” Mark, who plays a sweet F helicon on this track, has also worked extensively with Mr. Statman and tells that “we can never, in this life, reach that moment of communion with the divine so we find ourselves continually climbing, striving, and then receding.” Mark explained all of this to the rest of us before rolling tape and we tried to play the music in that spirit.

Recorded December 28, 2016 at Oak Street Recording, New Orleans, LA

Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Matt Schreiber – Accordion

Patrick Mackey – Banjo

Mark Rubin – F Helicon

Doug Garrison – Drums

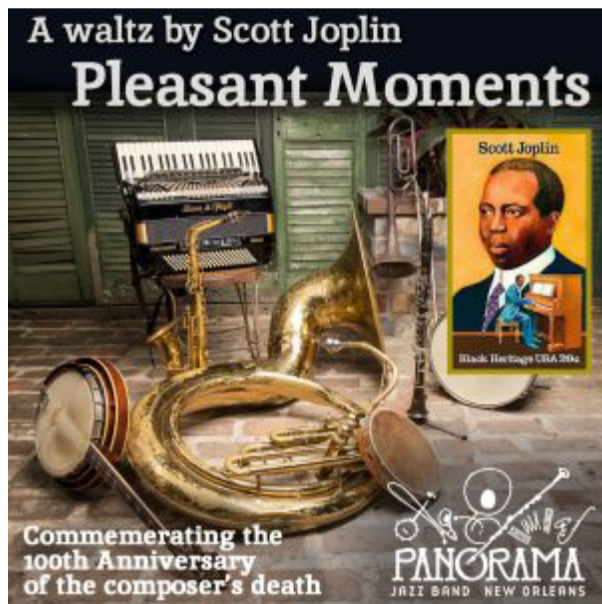
Music composed by Andy Statman (PD) and arranged by Ben Schenck (Snack Daddy Music/ASCAP)

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Graphic design by Ben Schenck

Cover photo by Greg Miles

3) Pleasant Moments – Released April 1, 2017



In commemoration of the 100th anniversary of his death, and in conjunction with the Second Annual New Orleans Ragtime Festival (produced by Panorama banjoist Patrick Mackey and opening today), we offer a Scott Joplin waltz titled “Pleasant Moments.”

It was on this date 100 years ago that Joplin, the great American composer, died in New York. He was buried in a pauper’s grave in East Elmhurst Queens which remained unmarked until 1974 when his music enjoyed a popular revival. Joplin was posthumously awarded a Pulitzer Prize in 1976.

Although better known for such rags as “The Maple Leaf Rag” and “The Entertainer,” Joplin’s catalog includes compositions in a variety of styles and genres including a ballet and two operas. This waltz, originally published in 1909, comes from the days before recorded sound, when many homes included a piano and sheet music was the primary medium by which popular songs were circulated.

Panorama clarinetist and bandleader Ben Schenck asked Patrick to select a Joplin piece for Panorama to record. Patrick recommended “Pleasant Moments” and then, working from the piano score, Ben made an arrangement for the band and the recording session was held just last Tuesday. The musicians learned the chart then played it down several times until everybody really dug the music within the notes on the page. And from that session, we have yet another lovely, interesting and wholly different-type track for you to add to your Panoramaland collection.

Thanks for listening.

Recorded March 28, 2017 at Oak Street Recording, New Orleans, LA

Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Matt Schreiber – Accordion

Patrick Mackey – Banjo

Steve Glenn – Tuba

Doug Garrison – Drums

Music composed by Scott Joplin (PD) and arranged by Ben Schenck (Snack Daddy Music/ASCAP)

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Graphic design by Ben Schenck

Cover photo by Greg Miles

4) I’m Gonna Be A Wheel Someday – Released May 1, 2017



"I'm Gonna Be A Wheel Someday" is a number written by Fats Domino and Dave Bartholomew and recorded by everybody from Bobby Mitchell and the Toppers (1957) to Paul McCartney (30 years later). Our version (30 years after Sir Paul's) is patterned after Domino's own 1959 reading on Imperial Records that made it to #1 on the US R+B chart.

Steve kicks off the party with a big tuba "whoop" leading into a gang shout that recalls a New Orleans second-line. Ben then delivers the tune, akin to a children's street rhyme, as a self-confident hot-shot bragging that he'll soon be too good for his old friends. The vocal chorus is followed by inspired blows by Charlie on trombone and Tomas on alto saxophone, propelled by the rhythm section, Steve driving the bass counterpoint, with Ben giving verbal encouragement.

One thing you can say about Fats Domino, a musician who has influenced everybody in pop music right on up to the Beatles and the rest. He has never forgotten where he came from. We played a wedding back in March and afterwards one of the banquet waiters came over to us and said, "y'all played one of my favorite songs" (referring to "Wheel"). Turns out Fats Domino is his uncle. When asked after Mr Domino's well-being, he told us that Fats, now 89 years-old, has moved out of his old house in the Lower 9th Ward, lives with his daughter out in Harvey and loves nothing more than to stay home and boil fresh seafood in the back yard with his friends, family and neighbors.

As for us, our big break is right around the corner and when it hits, you can find us by the pool in Beverly Hills.

Recorded March 28, 2017 at Oak Street Recording, New Orleans, LA

Ben Schenck – Vocals, Tambourine, Handclaps

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone, "Heys"

Matt Schreiber – Accordion, "Heys"

Patrick Mackey – Banjo

Steve Glenn – Tuba, "Heys"

Doug Garrison – Drums, "Heys"

Words and music by Roy Hayes, Fats Domino and Dave Bartholomew and arranged by Ben Schenck (Snack Daddy Music/ASCAP)

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Graphic design by Ben Schenck

Cover photo by Greg Miles

Lyrics:

I'm gonna be a wheel someday

I'm gonna be somebody

I'm gonna be a real gone cat

Then I won't want you

Everything about to go my way

And I won't need nobody

I'm gonna be a real gone cat

Then I won't want you
You may cry cry cry
You were high high high
You be wondrin' why I don't look at you when I
Go rollin' by
I'm gonna be a wheel someday
I'm gonna be somebody
I'm gonna be a real gone cat
Then I won't want you

5) Old MacDonald Had A Band – Released June 1, 2017



We had a gig recently (a funeral, oddly enough) where a bunch of young children with their parents were clustered around the band. We started wondering what we could play that the kids might enjoy and figured "Old MacDonald" would be pretty straightforward. Then our banjo player, Patrick Mackey said, "let's make it 'Old MacDonald had a band!'" Well, it was a hit and we've played it at gigs several times since then. We know many of you have young ones who will be out of school soon so we whipped it out during our recording session a couple weeks ago. Add it to the Summer playlist!

Recorded May 11, 2017 at Oak Street Recording, New Orleans, LA

Ben Schenck – Clarinet, Vocals

Tomas Majcherski – Alto Saxophone

Colin Myers – Trombone

Matt Schreiber – Accordion

Georgi Petrov – Banjo

Steve Glenn – Tuba

Doug Garrison – Drums

Words and music PD and arranged by Ben Schenck and Patrick Mackey (Snack Daddy Music/ASCAP)

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA
Graphic design by Ben Schenck
Cover photo by Greg Miles

6) The Tighten Up – Released July 1, 2017



1968 was a difficult year. Dr King and Sen Kennedy were assassinated in April and June. The My Lai massacre and Tet offensive made clear that the war in Viet Nam was only getting deeper and more bogged down. And the Flower Power consciousness of '67 was beginning to wilt.

But what do musicians do in hard times? We bring something positive. Performed by Archie Bell and the Drells of Houston Texas, "The Tighten Up" dropped in April of that year, sold a million copies in May and reached #1 on both the Billboard Hot 100 and Hot Rhythm and Blues charts that Summer. With it's sunny major 7th chords and spunky groove it helped people stay optimistic and survive a grim period in our nation's history. If you are feeling stressed lately, we hope our version of "The Tighten Up" can be of some relief to you as well.

Recorded May 11, 2017 at Oak Street Recording, New Orleans, LA

Ben Schenck – Vocals, Clarinet

Tomas Majcherski – Alto Saxophone

Colin Myers – Trombone

Matt Schreiber – Accordion

Georgi Petrov – Banjo

Steve Glenn – Tuba

Doug Garrison – Drums

Words and music by Billy Buttier and Archie Bell and arranged by Ben Schenck (Snack Daddy Music/ASCAP)

Additional lyrics by Ben Schenck

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA
Graphic design by Ben Schenck
Cover photo by Greg Miles

Lyrics:

The Tighten Up

(Buttier/Bell. Additional lyrics by Ben Schenck)

Ah, that sounds pretty good.

Let's make a party, y'all. Hey!

Hey everybody, I'm Ben Schenck from the Panorama Jazz Band in New Orleans, Louisiana.

We don't only play jazz but we do all kinds of other styles of music too like Jewish and Caribbean...

Right now we're gonna do a little Top 40 number you might remember from 1968 called "The Tighten Up."

First let's tighten up on the drums.

Aaaw yeah!

A'ight now let's tighten up on the tuba.

That's pretty deep!

Now let's bring that banjo in.

Now tighten up on the accordion.

Ooh, that's nice and tight!

"It's tight like that Louie!"

Lu: "Roger"

Outasite cuz don't forget: Tight Makes Right.

All right well, get ready for the break.

Now make it mellow.

Oh do The Tighten Up, oh yeah.

Now do The Tighten Up, it's all right.

Do it to the left, now do it to the right.

Oh do The Tighten Up, but don't get too tight.

Yeah!

Y'all dancin' out there?

Ah, good. A'ight well, let's do this again.

Now tighten up on the drums.

Hey look, this time instead of tightening up all the other instruments, let's try a different idea...

Everybody cut loose!

(Instrumental Jam Up)

All right, now make it mellow.

Yeah!

Do The Tighten Up. Oh The Tighten Up.

Do it to the left and do it to the right.

Do it with the one that you love all night.
But don't get too tight!
All right, this has been a lot of fun y'all.
We had a real good party but we're on a tight schedule.
Now I think it's about time we get out.
Let's make a tight ending.
We're all gonna end together right here.
Everybody on the downbeat.
4 – 3 – 2 – 1!

7) Fruit Punch – Released August 1, 2017



Ed Frank (1932-1997) was a New Orleans pianist who cut his teeth in the teeming R+B scene here in the 1950s. He played at the fabled Dew Drop Inn on LaSalle Street and, as an anchor of the house band, contributed both performances and arrangements to hundreds of sessions produced by Dave Bartholomew and others at Cosimo Matassa's J+M Studios on Rampart Street.

Over the course of his career spanning five decades, Mr Frank worked with a long list of notable musicians including Tommy Ridgely, Bobby "Blue" Bland, Junior Parker, Chuck Carbo, Dr John, The Dirty Dozen Brass Band and Snooks Eaglin among others. He also sat in frequently on Kermit Ruffin's Monday Night Jam Session at Little People's Place in the Treme neighborhood where Panorama clarinetist Ben Schenck got to know him.

Fruit Punch is one of Frank's compositions that Ben learned sitting in on Kermit's gig back in the early 90s. The entire B section hangs on a V7#9 chord, not resolving to the I until returning to the top of the form. This creates such a feeling of suspension that Kermit's guitar player at the time, Jonathan Freilich, remarked, "you could eat a sandwich on the 5!"

But here's an example of Mr Frank's irrepressible spirit and creativity. When he was in his mid 20s, he suffered a stroke that left his left arm and hand partially paralyzed. He played everything, bass, chords and melody all with his right hand. Even so he was, right up to his death, one of the most sought after pianists in New Orleans.

Recorded May 11, 2017 at Oak Street Recording, New Orleans, LA

Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Colin Myers – Trombone

Matt Schreiber – Accordion

Georgi Petrov – Banjo

Steve Glenn – Tuba

Doug Garrison – Drums

Music composed by Ed Frank (Happy Valley Music) and arranged by Ben Schenck (Snack Daddy Music/ASCAP)

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Graphic design by Ben Schenck

Cover photo by Greg Miles

8) Miss The Mississippi And You – Released September 1, 2017



We were hired to play a wedding a few years ago and the couple had one request. For their first dance they wanted a waltz originally recorded by the great “yodeling brakeman,” the father of country music, Jimmie Rodgers (1897-1933). *Miss The Mississippi And You* is a sentimental ballad in which the singer, exiled to the big city, longs for his home and his sweetheart back on the banks of the Mississippi River.

Jimmie Rodgers was born near Meridian, MS, his father a foreman on the Mobile and Ohio Railroad. Working as a water boy and later a brakeman on the New Orleans and Northeastern Railroad, he learned

to sing and play guitar from the other workers and hoboes he lived and worked among. After contracting tuberculosis, he was forced to give up the railroad life and eventually set out as an entertainer. His big break came in July 1927 when he auditioned for the Victor Talking Machine Co. in Bristol, TN and was recruited to record in Camden, NJ the next month. In his following session for Victor, Rodgers recorded a song, written with his sister-in-law Elsie McWilliams, called Blue Yodel (aka "T For Texas"). This record sold half a million copies, launched his career and made Jimmie Rodgers a household name.

Our version of *Miss The Mississippi And You* (which Rodgers recorded shortly before his death) features a vocal by Panorama front-man Ben Schenck (with additional lyrics written by Ben) plus, for the first time, resonator tenor guitar with dobro overdubs by Georgi Petrov and string bass by Martin Masakowski (instead of our usual banjo and tuba).

Thanks to New Orleans fret man Matt Bell who loaned us his brand new (to him) National Steel tenor guitar before he even had a chance to get his hands on it!

BTW, we're indebted to Wikipedia (and contributing writers) for information used in these liner notes. Panorama donates to support their work and you can too!

Lyrics:

I'm growing tired of the big city lights
Tired of the glamour and tired of the sights
In all my dreams I am roaming once more
Back to my home on the old river shore

Chorus:

I'm so sad and weary far away from home
Miss the Mississippi and you dear
Days are dark and dreary everywhere I roam
I miss the Mississippi and you
Roaming the wide world over
Always alone and blue, so blue
Nothing seems to cheer me under heaven's dome
Miss the Mississippi and you.

(Yodel)

Verse (spoken):

When you live in the city, you end up making all kinda horrible sacrifices.
You're unable to connect because you're wedded to your electronic devices!

(sung)

All's I want is to take the canoe
Then float down the river and snuggle with you.

Chorus:

Memories are bringing happy days of yore
Miss the Mississippi and you
Mockingbirds are singing 'round the cabin door

Miss the Mississippi and you
Roamin' the wide world over
Always alone and so blue
Longing for my homeland, muddy water shore
Miss the Mississippi and you
(Yodel)

Recorded May 10, 2017 at Oak Street Recording, New Orleans, LA

Ben Schenck – Vocal, Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Michael Ward-Bergeman – Accordion

Georgi Petrov – Tenor Guitar and Dobro

Martin Masakowski – String Bass

Doug Garrison – Drums

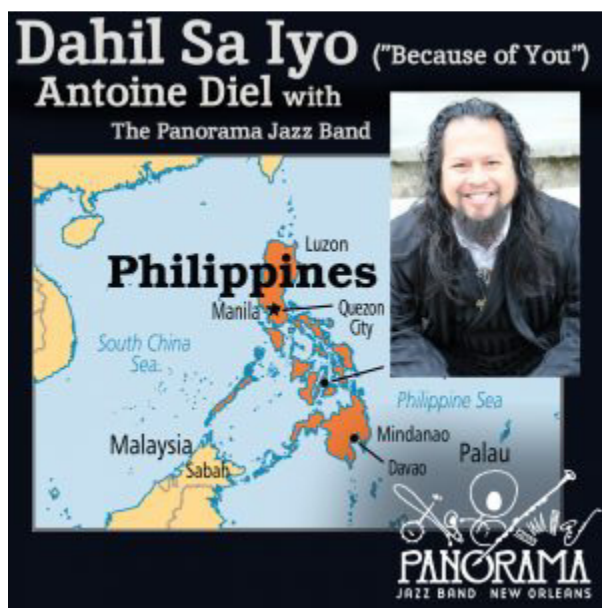
Words and music by William Heagney (aka Bill Haley) and arranged by Ben Schenck (Snack Daddy Music/ASCAP). Additional lyrics by Ben Schenck.

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Graphic design by Ben Schenck

Cover photo by Greg Miles

9) Dahil Sa Iyo (“Because of You”) – Released October 1, 2017



Antoine Reynaldo Diel was born into a musical family in Manila, Philippines and grew up singing in church and at community events. After the family moved to Los Angeles, he studied vocal arts in both high-school and college. He's done opera, musicals, solo and

choral concerts of both sacred and secular music and performed regularly with the Three Filipino Tenors, Vaud and the Villains and the Orchestre Surreal.

Antoine had made the move to New Orleans in 2013 to get involved in the local music scene when Panorama clarinetist Ben Schenck heard him at the Spotted Cat with his band The Misfit Power. They struck up a friendship and Ben, enchanted with Antoine's tone (and it's notes of honey, velvet and liquid gold), eventually brought up the idea of a collaboration. Antoine suggested they record "*Dahil Sa Iyo*" ("Because of You") and, although it took a couple years, Ben began studying the song, imagining a Panorama take on it and organizing a session.

"*Dahil Sa Iyo*" had its original premier in the 1938 Filipino movie "*Bituing Marikit*" ("Marvelous Stars") and represents a traditional form of Filipino serenade called Kundiman. It crossed over to the US largely due to the English lyric by Tom Spinosa and has been recorded by Nat King Cole among others.

Antoine first sings it in the original Tagalog (the national language of the Philippines) then delivers an English version. He suggested we set it in the tempo of a Cuban bolero (with Doug Garrison overdubbing bongos) while Ben envisioned the sound of a National Steel guitar (played by Georgi Petrov) to evoke a bit of a South Pacific tone. This session also marks the only time since our first album in 2003 (*Another Hot Night In February*) where we've recorded using string bass (here played by Martin Masakowski) instead of tuba.

Lyrics:

Sa buhay ko'y labis
Ang hirap at pasakit,
Ng pusong umiibig
Mandi'y wala ng langit
At ng lumigaya, hinango mo sa dusa
Tanging ikaw sinta, ang aking pag-asa.

Dahil sa iyo, nais kong mabuhay
Dahil Sa Iyo, hanggang mamatay
Dapat mong tantuin, wala ng ibang giliw
Puso ko'y tanungin, ikaw at ikaw rin.

Dahil sa iyo, ako'y lumigaya
Pagmamahal, ay alayan ka
Kung tunay man ako, ay alipinin mo
Ang lahat sa buhay ko, dahil sa iyo.

Because of you, there's a joy in living.
Because of you, life is heavenly.
I never lived before, never felt a single thrill before,

My heart stood still before, Darlin' I'm in ecstasy.

Because of you, love is sweet and tender.
And this my love I will offer you:
If you will care for me, all things to you I'll be.
My heart is ever true because of you.

English translation of Tagalog lyric:

Long have I endured in my life.
The pain and sorrows from Love arise.
Then you came and redeemed me, my dear,
My only hope in my darkest fears.

Because of you, I yearn to be alive.
Because of you, 'til death (you) must realize
In my heart I know there is only you.
And ask my heart, you'll know that this is true.

Because of you, I found happiness.
That to you I offer this love that is so blessed.
Though indeed I may be a slave for loving you so true
It matters not to me, 'cause everything's because of you.

Recorded May 10, 2017 at Oak Street Recording, New Orleans, LA

Antoine Diel with the Panorama Jazz Band

Antoine Diel – Vocal

Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Michael Ward-Bergeman – Accordion

Georgi Petrov – Tenor Guitar

Martin Masakowski – String Bass

Doug Garrison – Drum Set, Bongos

Music by Miguel Velarde Jr, Lyrics (Tagalog) by Dominador Santiago and (English) Tom Spinosa
and arranged by Ben Schenck (Snack Daddy Music/ASCAP) and Antoine Diel (AN21DLMusic/BMI).

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Photograph of Antoine Diel by James Demaria.

Graphic design by Ben Schenck

Extra special thanks to New Orleans fret-man Matt Bell for the loan of his new National Steel tenor guitar before he even had a chance to get his hands on it!

10) Bubbe Tantz (“The Granny Dance”) – Released November 1, 2017



We dedicate the “Bubbe Tantz” (“Grandmother Dance”) to the memory of Elaine Hoffman Watts who passed away on September 25th at the age of 85. She was a drummer deeply rooted in her family tradition of Yiddish music going all the way back to the Ukraine many generations ago. She was also a cultural grandmother to many of us working in the klezmer world. She and her daughter, trumpeter Susan Hoffman Lankin-Watts, were both exceptionally kind to Panorama when we played in Philadelphia last year. They loaned us a drum set and gave us sage advice on playing klezmer music. They said, “Just play it pretty.”

Many years ago, before Panorama clarinetist Ben Schenck started the band, he played with an outfit called the New Orleans Klezmer All-Stars. The tenor saxophonist then (and now) was a young Californian named Ben Ellman who came to New Orleans to seek his fortune in 1989. He started playing gigs with the N.O.K.A.S., knocked around with a freaky, go-for-it project called Lump, played second-line parades with the Little Rascals Brass Band and eventually hooked in with a local bar band named Galactic Prophylactic.

He still plays occasionally with the klezmers, tours internationally with that post-Meters funk institution now known as Galactic and has also made a name for himself as a successful record producer with the likes of Trombone Shorty and The Revivalists, with whom he’s recently scored a gold record.

Fortune found!

Ellman recently made time in his busy schedule to record a number with Panorama that he and Schenck used to play back in the day called the “Bubbe Tantz.” For those of you who may not know, “Bubbe” is Yiddish for “Grandmother” and “Tantz” means “dance.” Part of the melody comes from the wedding scene

in the 1936 Yiddish film, “Yidl Mitn Fidl” (literally “Little Jew with a Fiddle”), starring Molly Picon. The rest comes from a vinyl LP that a friend loaned Schenck back in '92 called “Sound of the World’s Soul,” by a group named the Kleveland Klezmerim. Schenck transcribed the tune at that time and offered it to Ellman as a tenor sax feature.

The present version begins with Mr Schenck calling the band to order, answered by accordionist Michael Ward-Bergeman. Then Mr Ellman delivers the main theme, popping his bell-tone and painting a portrait of a no-nonsense-yet-doting old Granny dancing at her grandchild’s wedding.

Last year another friend of Schenck’s who works in a used record store here in New Orleans left him a voice mail saying “we just had an interesting looking klezmer record come in. I pulled it aside for you.” Sure enough, you guessed it: the same Kleveland Klezmerim album. The old friend must have traded it in. Ben passed by, snagged it and revisited the tune which got him thinking about his old bandmate.

Recorded October 20, 2017 at Oak Street Recording, New Orleans, LA

Panorama Jazz Band feat. Ben Ellman

Ben Ellman – Tenor Saxophone

Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Michael Ward-Bergeman – Accordion

Patrick Mackey – Tenor Banjo

Matt Perrine – Tuba

Doug Garrison – Drum Set

Music by Abe Ellstein (Music Sales Corp.) and arranged by Ben Schenck (Snack Daddy Music/ASCAP) and Ben Ellman (Gypsyphonic Music/BMI).

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Cover photo by Greg Miles. Photo of Ben Ellman unknown.

Graphic design by Ben Schenck

11) Ocho Kandelikas (“Eight Little Candles”) – Released December 1, 2017



It's hard to find good Hanukkah songs beyond the classics, “Oh Hanukkah” and “Dreydl, Dreydl.” When Panorama bandleader Ben Schenck needed one for Panorama’s annual tribute to the Festival of Lights, he called New Orleans chanteuse Meryl Zimmerman who recommended he check out a Sephardic number, “Ocho Kandelikas.” Ben took a listen, discovered a tune that is right in the Panorama wheelhouse, and they banged out an arrangement to feature her with the band.

“Ocho Kandelikas” (“Eight Little Candles”) is sung in Ladino, the Jewish language of medieval Spain which is still spoken in Sephardic communities around the Balkans, Turkey, the Middle East and North Africa. The lyrics tell that “beautiful Hanukkah is here.” There will be a lot of parties with joy and happiness and we’ll eat little almond and honey pastries. After the horns set up the groove and accordionist Michael Ward-Bergeman lays down the red carpet, Meryl delivers the verse, refrain and second verse. Michael then returns to play a verse before alto saxophonist Tomas Majcherski rips a solo over a riff pattern from the clarinet and trombone.

Recorded October 13, 2017 at Oak Street Recording, New Orleans, LA

Panorama Jazz Band feat. Meryl Zimmerman

Meryl Zimmerman – Vocal

Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Michael Ward-Bergeman – Accordion

Patrick Mackey – Tenor Banjo

Matt Perrine – Tuba

Doug Garrison – Drum Set

Music Traditional (PD) and arranged by Ben Schenck (Snack Daddy Music/ASCAP) and Meryl Zimmerman.

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Cover photo by Greg Miles. Photo of Meryl Zimmerman by Julie Verlinden.
Graphic design by Ben Schenck

Lyrics:

Ocho Kandelikas

Hanukah linda sta aki
Ocho kandelas para mi,
Hanukah linda sta aki
Ocho kandelas para mi, O...

Una kandelika, dos kandelikas
Tres kandelikas, kuarto kandelikas
Sintyu kandelikas, sej kandelikas
Siete kandelikas, ocho kandelas para mi

Muchas fiestas vo fazer
Kon alegria i plazer
Muchas fiestas vo fazer
Kon alegria i plazer

Los pastelikos vo kumer
Kon almendrikas i la myel
Los pastelikos vo kumer
Kon almendrikas i la myel, O...

Una kandelika, dos kandelikas
Tres kandelikas, kuarto kandelikas
Sintyu kandelikas, sej kandelikas
Siete kandelikas, ocho kandelas para mi.

English translation:

Eight Little Candles

Beautiful Hanukkah is here
Eight candles for me
Beautiful Hanukkah is here
Eight candles for me, oh...

One little candle, two little candles

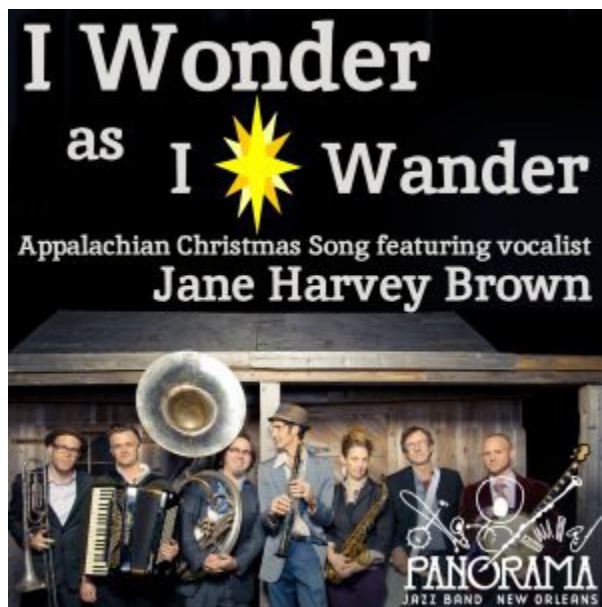
Three little candles, four little candles
Five little candles, six little candles
Seven little candles, eight candles for me.

There will be a lot of parties
With joy and happiness
There will be a lot of parties
With joy and happiness.

We're going to eat little pastries
With almonds and honey
We're going to eat little pastries
With almonds and honey, oh...

One little candle, two little candles
Three little candles, four little candles
Five little candles, six little candles
Seven little candles, eight candles for me.

12) I Wonder As I Wander – Released December 1, 2017



John Jacob Niles (April 28, 1892 – March 1, 1980) was a folklorist and composer who roamed Appalachia in the Summer of 1933 collecting folk ballads. As the story goes, he was in Murphy, North Carolina, attending an open-air church fund-raiser.

“A girl stepped out to the edge of the little platform attached to the automobile. She began to sing. Her clothes were unbelievable dirty and ragged, and she, too, was unwashed. Her ash-blond hair hung down in long skeins.... But she was beautiful and, in her untutored way, she could sing. She smiled as she sang, smiled rather sadly, and sang only a single line of a song.”

Niles learned just a fragment of melody from the young woman, named Annie Morgan, and from it composed the song that you hear today. It is a haunting tune in a minor key that has its life within the central mystery of Christianity – that the king of the Universe would sacrifice his only child on behalf of “poor or’n’ry sinners like you and like I.” Each stanza ends on a major four chord which leaves the question unresolved, open-ended.

For this song vocalist Jane Harvey Brown employs a light, breathy tone that conveys the image of Annie Morgan under an open sky in Winter. After the instrumental chorus, up a fourth in G minor, Jane returns, even more vulnerable in her head voice, before coming back to the original key of D minor to sound stronger again.

Lyrics:

I wonder as I wander out under the sky
How Jesus the Savior did come for to die
For poor or’n’ry sinners like you and like I
I wonder as I wander out under the sky

When Mary birthed Jesus ’twas in a cow’s stall
With shepherds and farmers and wise men and all
But high from God’s heaven a star’s light did fall
And the promise of ages it then did recall

If Jesus had wanted for any wee thing
A star from the sky or a bird on the wing
Or all of God’s Angels in heaven to sing
He surely could have it ’cause he was the King

I wonder as I wander out under the sky
How Jesus the Savior did come for to die
For poor or’n’ry sinners like you and like I
I wonder as I wander out under the sky

Recorded October 20, 2017 at Oak Street Recording, New Orleans, LA
Panorama Jazz Band feat. Jane Harvey Brown
Jane Harvey Brown – Vocal
Ben Schenck – Clarinet

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Michael Ward-Bergeman – Accordion

Patrick Mackey – Tenor Banjo

Matt Perrine – Tuba

Doug Garrison – Drum Set

Music by John Jacob Niles (Schirmer) and arranged by Ben Schenck (Snack Daddy Music/ASCAP) and Jane Harvey Brown.

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Cover photo by Greg Miles.

Graphic design by Ben Schenck

13) Las Palmas de Panama (“The Palms of Panama”) – Released January 1, 2018



Lionel Belasco (1881-1967) was born in Trinidad to a Creole mother and Sephardic Jewish father. Growing up as a piano player he was more an observer than a participant in Trinidad’s Calypso scene but he began writing music, leading bands for parties and, as he traveled and lived throughout Latin America, he absorbed influences from many different cultures into his compositions. Belasco eventually landed in Harlem in the 1920s and ’30s where he made a name for himself as a Calypsonian, writing, playing and recording for New York’s burgeoning West Indian population.

“Las Palmas de Panama” is actually a medley of two separate Belasco compositions, “Las Palmas de Maracaibo,” a Venezuelan waltz, and “Panama Paseo no. 1,” originally written on the completion of the Panama Canal. In order to segue between the different time signatures, we worked out a way to use the cross-rhythm of the waltz to set up the two-beat of the Paseo.

This is our third recording of music from Lionel Belasco (see also “Carmencita” and “Esperanzas”). In contrast to its Viennese cousin, a Venezuelan waltz is an earthier, more polyrhythmic dance. The term “Paseo” (“walk” in Spanish) refers to a section of the dance where couples promenade onto the floor.

Recorded October 13, 2017 at Oak Street Recording, New Orleans, LA

Panorama Jazz Band:

Ben Schenck – Clarinet, Accessory Percussion

Tomas Majcherski – Alto Saxophone

Charlie Halloran – Trombone

Michael Ward-Bergeman – Accordion

Patrick Mackey – Tenor Banjo

Matt Perrine – Tuba

Doug Garrison – Drum Set, Guiro

Music by Lionel Belasco (PD) and arranged by Ben Schenck (Snack Daddy Music/ASCAP).

Recorded, edited, mixed and mastered by Lu Rojas at Oak Street Recording, New Orleans, LA

Cover photo by Greg Miles.

Graphic design by Ben Schenck

14) Oh, Didn't He Ramble! – Released February 1, 2018



“Oh, Didn't He Ramble,” an Irish comic song, was written and published in 1902 by the same brothers, J Rosamond and James Weldon Johnson, who gave us “Lift Ev'ry Voice And Sing,” commonly considered the African-American National Anthem. Not only were these men performers on the Minstrel circuit, they were also social activists (JW was executive director of the NAACP from 1920 to 1930) and Harlem Renaissance intellectuals.

“Didn't He Ramble” is among the most commonly performed songs in the entire canon of New Orleans Jazz. It is especially associated with the tradition of the Jazz Funeral, a happy tune played on the way home from the cemetery. The English word “Ramble” comes from the Middle Dutch, “Rammelen” which

means to walk about aimlessly, often used to describe farm animals looking for a drink in the heat of the day.

Mardi Gras day is February 13th this year and if you can make it to New Orleans, come find us. Round about 9:30 that morning, after the blessing of the Red Beans and performance of the sacred “St Anthony Chorale,” someone will shout “Are you ready to RAMBLE?” and we’ll be off.

Special thanks to trombonist and Jazz Historian David Sager who helped shed light on the history of “Oh, Didn’t He Ramble.” Also huge gratitude to Ramblin’ Don Keller for the cover photo that captures the spirit of Panorama Brass with the St Anthony Ramblers on Mardi Gras Day (which is a thing).

Super special thanks to Mark Bingham for wonderful food and beautiful vibes during the recording session.

Recorded February 13th, 2013 @ Piety Street Studios, New Orleans, LA.

Ben Schenck – Clarinet
Aurora Nealand – Alto Saxophone
Dan Oestreicher – Baritone Saxophone
Jack Pritchett – Trumpet
JR Hankins – Trumpet
Patrick Farrell – Alto Horn
John Gerken – Tenor Horn
Don Godwin – Tenor Horn
Charlie Halloran – Trombone
Jon Gross – Sousaphone
Boyanna Trayanova – Snare Drum
Richie Barshay – Bass Drum

Produced by Don Godwin, Patrick Farrell and Ben Schenck
Music arranged by Ben Schenck and Panorama Brass Band
Session engineered by Wesley Fontenot at Piety Street Studios
Mixed and Mastered by Lu Rojas at Oak Street Recording, New Orleans, LA
Graphic design by Ben Schenck
Cover photo by Don Keller